

# LA PENA.

Dos Canciones.  
Poesía y música de  
ALBERTO WILLIAMS  
Op. 22, Nº 1.

Á ENRIQUE DE VEDIA.

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Andante.

*p* *espress.*

1.

Musical notation for the first system. The vocal line begins with a whole rest followed by the word "En". The piano accompaniment features a flowing eighth-note pattern in the left hand and a melodic line in the right hand. Dynamics include *pp* and *m.s.* (mezzo-soprano).

Musical notation for the second system. The vocal line continues with the lyrics "un rin - cón obs - cu - ro De". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *pp* and *m.d.* (mezzo-dolce).

Musical notation for the third system. The vocal line continues with the lyrics "la ra - mo - sa sel - va, La". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *pp* and *m.d.*

Musical notation for the fourth system. The vocal line continues with the lyrics "go - ta de a - gua ho - ra - da Te -". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *pp* and *m.d.*

*poco rall.*

-naz la du - ra pie - dra.

*espress. m.d.*

*poco rall.*

*m.s.*

*cantando*

*m.d.*

*mf*

A - sí en el al - ma

*mf*

*v*

*p*

mí - - a La per - sis - ten - te

*crescendo*

pe - - na, A - so - ma, cae y

*molto ritenuto dim.*

tra - - za Pro - fun - da si - ma

*f*

*molto ritenuto p dim.*

*pp*

ne - gra.

*a tempo con anima*

*pp p crescendo*

*\* v ritard.*

*diminuinuendo pp*

\* El signo v representa un acento agógico (prolongación de la nota)

# MI DERROTERO.

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Op. 22, No 2.

Moderato.

2.

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a whole rest followed by a quarter rest, then a series of eighth notes. The second system is a grand staff (treble and bass clefs) with a key signature of two sharps and a 6/8 time signature. It features a complex texture with many chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

*a tempo*  
*dolce espress.*

Ló-bre-ga no - che Do-mi-na el

*ritard.*

*a tempo*

*dolce espress.*

cie - lo, So-bre el pla - ne - ta Rei-na el si - len - cio

*p*  
Va-ga sin rum - bo Por el mar ne - gro, De-sampa-

*pp* *ritard.* *poco più mosso*  
*crescendo*

ra - do — Mi bar-qui - chue - io. — So-plaenlas jar - cias —

*pp* *ritard.* *mf* *crescendo* *poco più mosso*

— Que-jo-so el vien - to, — Hien-de la nu - be —

*f*

— Sur - co si - nies - tro —

*dim.*

*ritenuto* *pp* *animadosi*

Mas de re - pen - te, — Co-mo un in - cen - dio, — Surgen dos

*ritenuto* *pp* *animadosi*

*e crescendo poco a poco*

so - les - Bri - llan - do in - ten - sos: Los o - jos

*e crescendo poco a poco*

*ritenuto* **ff**

tu - yos - Mi bien su - pre - mo, Que fi - jos

**ff** *ritenuto*

*rubato*

mar-can Mi der-ro - te - ro.

**ff** *e poi diminuendo*

*rubato* *poco rall.*

*a tempo* **sf** **pp**

**pp** **f** **pp**

\* Para facilitar la emisión de algunas voces puede reemplazarse la palabra fijos por amantes.